As you are aware, tonight's is a "catch-up" screening to compensate for HUNGRY HILL having been squeezed out on March 2nd due to an earlier use of the auditorium and a very late start in our program.

In some ways, the splitting of the program was unfortunate. Neither THE YEARS BETWEEN or HUNGRY HILL are great films, but since both were by Daphne du Maurier and both were from 1946, they supplemented one another and made an interesting unit. On the other hand, both were of above-average length, and HUNGRY HILL is a heavy film -- seen on its own, it may play rather better.

We're adding a couple of shorts to the program, and since one of the pleasures of going to the movies in the 40's was being surprised by the shorts, we're not going to list them here either, and let them be a surprise tonight.

There'll be no intermission, and since the New School has provided the auditorium and agreed to a non-admission-charge policy tonight -- as is only fair under the circumstances -- we'll play fair too and keep their overtime costs to a minimum by dispensing with a question session and aiming at vacating by 10.00 or earlier.

A reminder: the School is closed next weekend, and our next program will be on April 20. The notes for HUNGRY HILL are repeated verbatim from our March 2nd program, hence the reference to the length and lateness of the program.

HUNGRY HILL (Rank-Two Cities-General Film Distributors, 1946) Directed by Brian Desmond Hurst; Produced by William Siström; Screenplay by Daphne du Maurier and Terence Young, with Francis Crown; from the novel by du Maurier; Camera, Desmond Dickinson; 109 mins; released in the U.S. in 1947 by Universal, out to 92 mins. Our print is of the full version.

With Margaret Lockwood (Fanny Ross); Dennis Price (Greyhound John); Cecil Parker (Copper John); Michael Denison (Henry Brodrick); Jean Simmons (Jane Brodrick); Eileen Herlie (Katherine); F.J. McCormick (Old Tim); Dermot Walsh (Wild Johnnie); Eileen Crowe ( Bridget); Stobhan McKenna (Kate Donovan); Peter Murray (Art. Ford); Arthur Sinclair (Norty Donovan); Dan O'Herlihy (Harry Brodrick); Anthony Wager (Johnnie); Henry Mollison (Dr. Armstrong) and James Robertson Justice, Guy Rolfe, Patrick Holt, Tony Quin, Hector MacGregor, Eddie Byrne, Julia Lockwood, clums Locke, Ingrid Forrest.

Daphne du Maurier here invades Edna Ferber territory with a family saga stretched over some 200 years -- the kind of film where you're tempted to despair because after an hour key characters haven't yet been born! While it's good to be able to see it in its full form, the film does perhaps have two strikes against it. One, it was poorly received at the time because it came right in the midst of a group of genuinely outstanding British films: "A Matter of Life and Death", "Run and Cry", "School for Secrets", "Green for Danger", "Great Expectations" and "Odd Man Out" within a month on either side, and clearly it couldn't compete with them. Secondly, it is the kind of mixture of Gothic romance and Film Noir that requires a top budget -- it should have been big, sprawling, preferably in Technicolor and with lots of location work. Instead, despite a really first-class cast (though the episodic plot defeats the use of a strong leading man like James Mason) it has the look of economy throughout. Too many exteriors are too obviously cramped interiors, and while the art direction is interesting in itself, the sets themselves don't always convince. A pity, because its cavalcade of disasters, sudden death, feuds and family curses cries out for a film with the bravura style of "Blanche Fury", and Brian Desmond Hurst is an interesting enough director to have pulled it off had he been given the budget. (Lockwood once claimed that its failure was due to audiences not accepting her in a period role -- apparently forgetting that she had done three such in a row, one of them quite fantastically successful "(Wicked Lady)" right before this one. It's all a bit too methodical, disasters and crises placed at convenient intervals, rather like a tv soap opera, so that it rushes rather than flows -- and since du Maurier did the screenplay herself, albeit with assistance, the blame is at least partially hers. This quality may seem a little underlined tonight, with our length and lateness problem, but as long as you aren't expecting a "Rebecca" or a related film like Ferber's "Come And Get It", you should find it quite enjoyable -- not least for that cast, even though too many of the more interesting players get themselves killed off too quickly.

-- William K. Everson --